

# *Transit Of Venus*

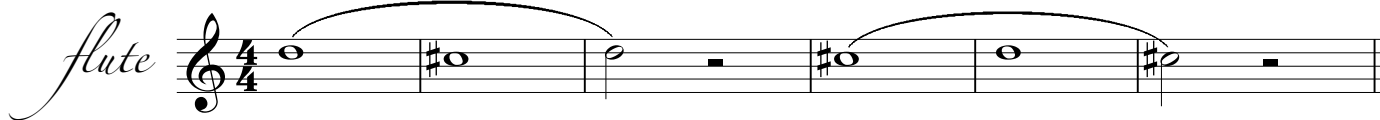
*for flute(s)*

*John Wesley Barker*

*2004*

# *Transit Exercise*

David Cubbin



"Aim to match the timbre of each note using the natural timbre of one or the other."

# Transit Of Venus

study for flute

Vivace ♩ = 72

John Wesley Barker

flute

mf p mf

6 p mf

11

16 1. 2.

21 p cresc. f

26 pp p cresc.

31 f

36 pp cresc. poco a poco

41

45 ff p subito

2

50

Lento

A



52



53



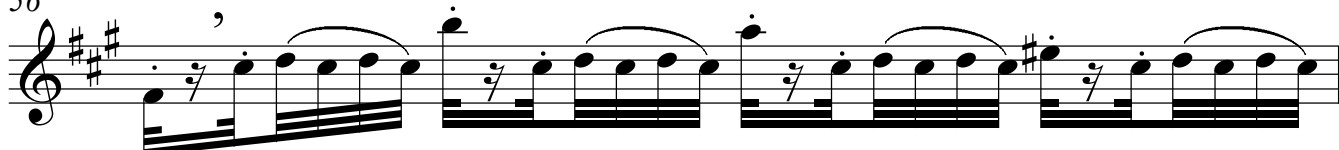
54



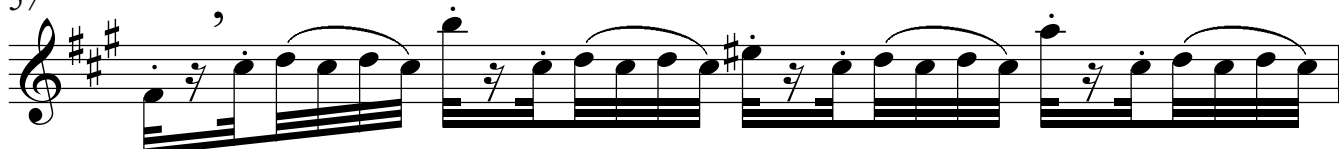
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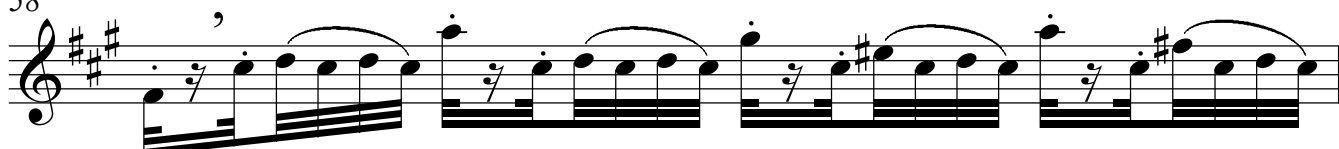
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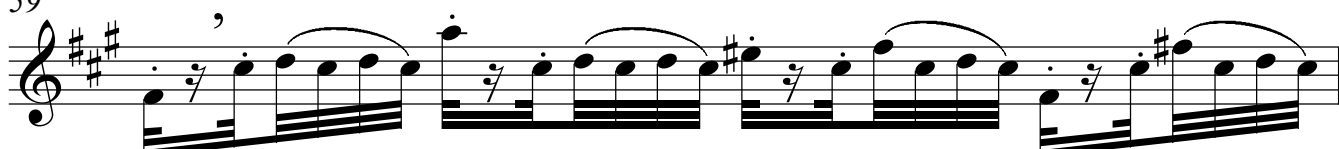
57



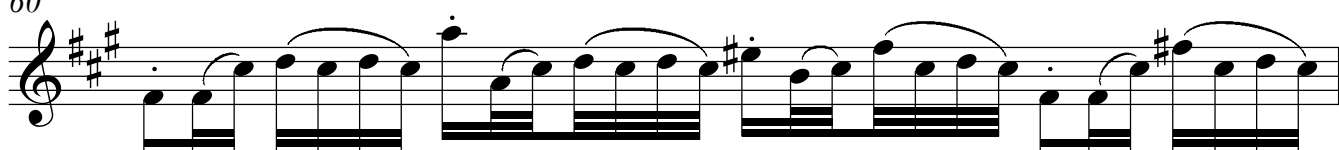
58



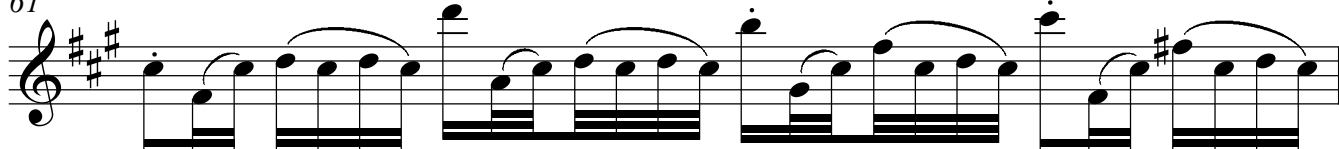
59



60



61



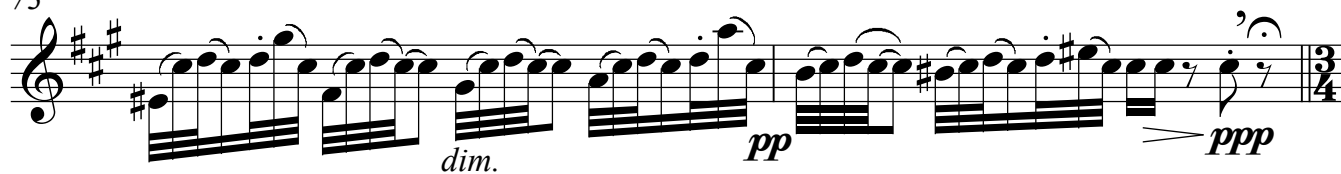
Musical score for a piano piece, measures 62-71. The key signature is three sharps (F#, C#, G#). The score is written on a grand staff (treble and bass clefs). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment of eighth notes. Measure 62 starts with a treble clef and a key signature change to three sharps. Measures 63-65 continue the melody and accompaniment. Measure 66 introduces a new melodic line in the treble clef, while the bass clef continues. Measure 67 continues the melody and accompaniment. Measure 68 features a repeat sign and a key signature change to two sharps (F# and C#). Measure 69 is marked with a 'B' in a box, indicating a new section. Measures 70-71 continue the melody and accompaniment, with measure 71 ending with a repeat sign.

4

72



73



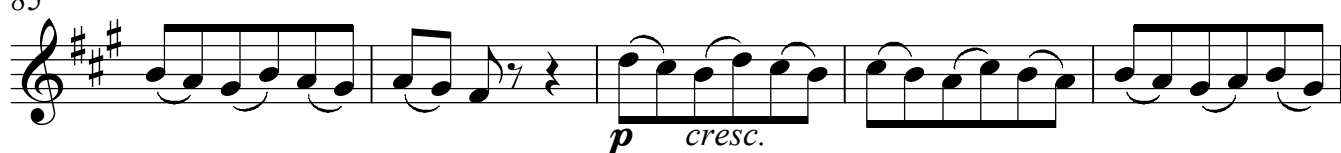
75

C Vivace  $\text{♩} = 72$ 

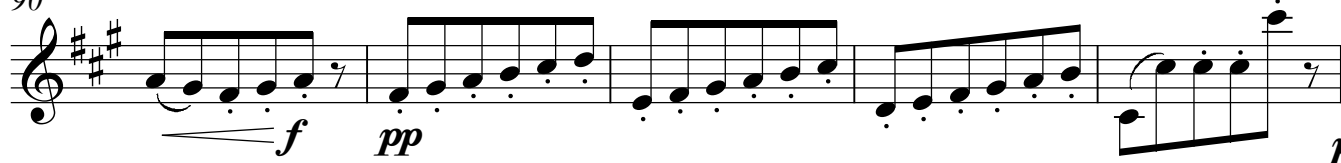
80



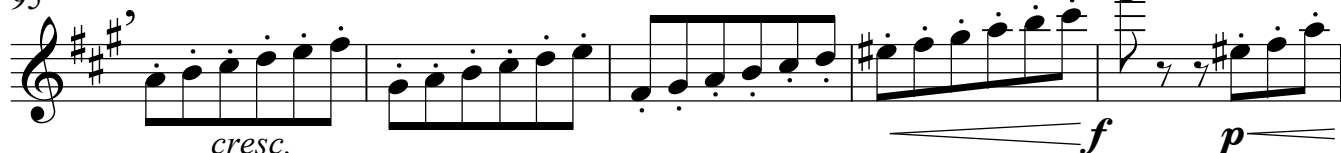
85



90



95



100



# Transit Of Venus 2

flute duet

John Wesley Barker

Vivace ♩ = 72

flute 1

flute 2

mf

p

mf

5

mf

p

mf

p

mf

10

15

20

p cresc.

p cresc.

2

25

*f* *pp* *p*

30

*cresc.* *p* *cresc.* *f* *f*

35

*pp*

40

*cresc. poco a poco* *pp* *cresc. poco a poco*

45

*ff* *p subito* *p subito*

50 **Lento**

**A** *p*



52

53

54

55

56

57

*p*

4

58

Measures 58 and 59 of a musical score in A major (three sharps). The music is written for two staves. Measure 58 features a treble staff with eighth-note patterns and a bass staff with a similar pattern. Measure 59 continues the pattern with some variations in the bass staff.

59

Measures 60 and 61 of a musical score in A major. Measure 60 shows a continuation of the eighth-note patterns in both staves. Measure 61 introduces a new melodic line in the treble staff while the bass staff continues its pattern.

60

Measures 62 and 63 of a musical score in A major. Measure 62 features a treble staff with eighth-note patterns and a bass staff with a similar pattern. Measure 63 continues the pattern with some variations in the bass staff.

61

Measures 64 and 65 of a musical score in A major. Measure 64 shows a continuation of the eighth-note patterns in both staves. Measure 65 introduces a new melodic line in the treble staff while the bass staff continues its pattern.

62

Measures 66 and 67 of a musical score in A major. Measure 66 features a treble staff with eighth-note patterns and a bass staff with a similar pattern. Measure 67 continues the pattern with some variations in the bass staff.

63

64

65

66

67

6

68

Measures 68 and 69 of a musical score in A major (three sharps). Measure 68 features a treble staff with a series of eighth notes and a bass staff with a similar pattern. Measure 69 continues the pattern with some rests and a final note. The key signature is A major.

69

**B**

Measures 69 and 70 of a musical score in A major. Measure 69 is marked with a 'p' (piano) dynamic. The treble staff has a continuous eighth-note melody, while the bass staff has a simpler accompaniment. Measure 70 continues the melody in the treble staff.

70

Measures 70 and 71 of a musical score in A major. Measure 70 continues the eighth-note melody in the treble staff. Measure 71 shows a change in the bass staff accompaniment.

71

Measures 71 and 72 of a musical score in A major. Measure 71 continues the eighth-note melody in the treble staff. Measure 72 shows a change in the bass staff accompaniment.

72

*ppp* *pp* *cresc.*

74

*pp* *rall.* C **Vivace** ♩. = 72

*ppp* *ppp* *mf* *mf*

77

*p* *mf* *p* *mf* *p* *mf*

82

*mf* *p* *mf* *mf* *mf* *mf*

87

*p* *cresc.* *f* *pp* *p* *cresc.* *f* *pp*

8

92

97

101

*p cresc.*

*p*

*f p mf mp*

*f p mf mp*

*f mf ff*

*f mf ff*

for flute choir 3'58"

# Transit Of Venus 3

to David Cabbia

John Wesley Barker

Vivace ♩ = 72

Solo Flute 1 *pp*

Solo Flute 2 *pp*

Piccolo *p*

Flutes 1 *p*

Flutes 2 *p*

Flutes 3 *p*

Flutes 4 *p*

Solo Alto Flute *p*

Alto Flutes *p*

Bass Flute *p*

Solo 1 *p* *p* *pp*

Solo 2 *p* *p* *pp*

Picc.

1

2

3

4

Solo Alt 1

Alt 2

Bass

[illegible]



34

*Solo 1*

*Solo 2*

*Picc.*

1

2

3

4

*Solo Alt 1*

*Alt 2*

*Bass*

1. , | 2.



**B**

41

*Solo 1*

*Solo 2*

*Picc.*

1

2

3

4

*Solo Alt 1*

*Alt 2*

*Bass*

*p* *cresc.* *f*

*mf* *p* *mf* *p* *mf* *f*

*mf* *p* *mf* *p* *mf* *f*

*mf* *p* *mf* *p* *mf* *f*

*mf* *p* *mf* *p* *mf* *f*

[illegible]



72

*Solo 1*

*Solo 2*

*Picc.*

1

2

3

4

*Solo Alt 1*

*Alt 2*

*Bass*

*f*

*mf*

*p*

*pp*

**Solo 1**  
**Solo 2**  
**Picc.**  
**1**  
**2**  
**3**  
**4**  
**Solo Alt 1**  
**Alt 2**  
**Bass**

**Lento**  
 86  
 ff  
 p subito  
 p subito  
 mf  
 mf  
 mf  
 mf  
 mf  
 mf  
 mf  
 ppp  
 ppp  
 ppp  
 ppp  
 ppp  
 ppp  
 ppp

92

Solo 1

Solo 2

*p*

93

Solo 1

Solo 2

94

Solo 1

Solo 2

*espress.*

95

Solo 1

Solo 2

*espress.*

1

2

3

4

Solo Alt 1

Alt 2

*pp*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a piano and two vocalists (Solo 1, Solo 2, Solo Alt 1, and Alt 2). The score is in G major (one sharp) and 4/4 time. The piano part consists of four staves (1-4) and the vocal parts consist of four staves (Solo 1, Solo 2, Solo Alt 1, and Alt 2). The piano part features a complex, arpeggiated melody in the right hand and a steady bass line in the left hand. The vocal parts are harmonized in a way that complements the piano melody. The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo). The tempo is marked as "Moderato". The score is for a full arrangement, including piano and vocal parts.

103

*Solo 1*

*Solo 2*

*Picc.*

*1*

*2*

*3*

*4*

*Solo Alt 1*

*Alt 2*

*Bass*

105

Solo 1

Solo 2

Picc.

1

4

Solo Alt 1

Bass

*mp*

*mp*

*mp*

*mp*



107

Solo 1

Solo 2

Picc.

1

2

Alt 2

Bass

*mp*

*mp*

*mp*

*mp*

*mp*



[illegible]

**E**

Solo 1  
*rall.*  
*mf*

Solo 2  
*mf*

Picc.  
*p*  
*mf*

1  
*ppp*  
*p*  
*mf*

2  
*ppp*  
*p*  
*mf*

3  
*ppp*  
*mf*

4  
*ppp*  
*p*  
*mf*

Solo Alt 1  
*ppp*  
*p*  
*mf*

Alt 2  
*ppp*  
*p*  
*mf*

Bass  
*ppp*  
*p*  
*mf*

117

Solo 1

Solo 2

Picc.

1

2

3

4

Solo Alt 1

Alt 2

Bass

124

Solo 1

Solo 2

Picc.

1

2

3

4

Solo Alt 1

Alt 2

Bass

[illegible]

148

*Solo 1*

*Solo 2*

*Picc.*

1

2

3

4

*Solo Alt 1*

*Alt 2*

*Bass*

*f* *p* *mf* *mp*

*f* *p* *mf* *mp*

*mp*

*f* *mp*

*f* *mp*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

[illegible]

# *Transit Of Venus*

## *for flute(s)*

### **Programme Notes**

The series of Transit Of Venus pieces were conceived in a pedagogical sense at an astronomical time. While waiting for pupils in a cold reverberant school practice room as the planet Venus was crossing the face of the Sun. Making use of this time by doing some practice using an exercise, (see **Transit Exercise**) introduced to me by *Professor David Cubbin*, my inspirational flute teacher in Adelaide from 1967 to 1970. I remembered a lesson in which after listening to my playing of a *Marcel Moyse* Sonorité exercise, he focussed my attention on a particular range of the flute's timbre, namely the 'natural' colour change that occurs when pivoting between 2 pitches the 'open' c# and the adjacent 'closed' d.

As an aim of this my practice, I used this simple Sonorité exercise is to try to match the timbre of c# to the adjacent d, and vice versa, while at the same time building resonant capacity and regular breath control. After doing this exercise for many minutes, I began to improvise phrases on the length of my breath, breaking of at intervals to write down and compose **Transit Of Venus**, as a study for solo flute.

I had in mind some phrases of bansuri master *Pandit Hari Prasad Chaurasia* who I had heard in an all night Raga concert in Edinburgh, particularly the phrases which contain leaps during the c# to d oscillations to other notes to create the illusion of more than one part, as in the solo violin 3 *Sonatas & 3 Partitas* by *Johann Sebastian Bach* (1685-1750). The title was chosen as the 2004 Transit Of Venus took place, this is when the planet Venus crosses the face of the sun. The opening section is an energetic waltz melody, this reminded me that a visit of Hailey's Comet was celebrated in a composition by the the television astronomer and virtuoso xylophone soloist Patrick Moore, who wrote a concert waltz for xylophone and orchestra.

Later I found there were other interesting associations arising from the title.

- ▶ The term 'Transit Of Venus' is used in astrology as an attribute of a persons horoscope.
- ▶ In December 2004 I travelled to New Zealand to visit my family, in 1769 *James Cook* travelled to Tahiti to observe Transit Of Venus, he then sailed on exploring the South Seas and discovered New Zealand and Australia.

**Transit Of Venus 2** for flute duet was composed a few days after the solo piece, in order to play with flautist *Karen Thornton* who liked the solo study and suggested we each have our own part to play. It takes quite a bit of energy and breath control to keep steady, we also find it easier to play from memory.

I then made **Transit Of Venus 3** by adding a spacious introduction and expanding some phrases. Scored for two solo flutes and flute choir comprising piccolo, 4 flutes, 2 alto flutes and bass flute. This 3rd piece completes a series of pieces with a unifying theme suitable for a 'flute convention' or similar. From the solo study to the duet who then 'guest' in the 3rd piece with flute choir.

### **Level of Difficulty**

The solo parts require smooth facility in the key of F# minor. Most of the phrases fit easily under the fingers on a Boehm flute. The 2nd flute part of **Transit Of Venus 2** may be played on a flute with a low B. Intermediate to Advanced players, e.g. Associated Board Grade 8 for the solo parts.

In **Transit Of Venus 3**, the flute choir parts are written for a choir comprising players of 'mixed' ability. The 3rd choir flute part uses only one note - 'open' c# and may be played by a Beginner with Intermediate reading skills. The solo alto flute 1 may also be played by 4th flute making it possible to play with only one alto flute and one bass.

Visit web pages: [www.johnwesleybarker.co.uk](http://www.johnwesleybarker.co.uk)